

SWAIN
SCHOOL
OF
DESIGN

ANNOUNCEMENT 1962-1983



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SWAIN SCHOOL OF DESIGN

The Swain School of Design, founded in 1881, is a non-profit educational institution established under the will of the founder, William W. Swain. The school holds the distinction of being the oldest private school in the State devoted exclusively to the teaching of Fine and Commercial Art. Ideally located in the finest residential area of the city, it is sufficiently near the business center to make good stores, restaurants, and theaters easily accessible. Nearby is the famous Old Dartmouth Historical Society Museum, housing one of the finest collections of whaling articles in the world. Local drama, music, literary and art groups provide opportunities for participation to those interested. Also, within easy commuting distance of the school are recreational facilities that make the student's leisure hours more pleasant. The school is a charter member of The American Federation of Arts. The curriculum is approved by the Board of Collegiate Authority, Veterans Administration, and the United States State Department for the training of foreign students.

TRUSTEES

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MRS. W. MYRON OWEN

WILLIAM TALLMAN

ADMINISTRATIVE STAFF

DAVID L. SMITH, *Director*

ALDA ALVES, *Registrar*

ALLEN DALE CURRIER, *Public Relations*

WILLIAM W. CRAPO GALLERY

The Gallery is attached to the main school building, thus easily accessible to the student. The William W. Crapo Gallery, supported by the Crapo Gallery Sponsors, houses temporary exhibitions in addition to special lectures and demonstrations expanding educational opportunities to the student body and interested persons in the community.



FACULTY

SIGMUND ABELES (1961), Instructor in Drawing and Graphics

Pratt Institute; Brooklyn Museum School; Skowhegan School of Art; Art Students League; A.B., University of South Carolina; M.F.A., Columbia University.

CHARLES A. COUPER (1960), Instructor in Foundation Program

Diploma, Vesper George School of Art.

ALLEN DALE CURRIER (1958), Lecturer

A. A., Harvard University.

ALICE JOHNSON (1957), Instructor in Fashion Design

Diploma, Pratt Institute.

KETURAH KOWALKE (1961), Instructor in Commercial Design

B.F.A., Art Institute of Chicago and University of Chicago.

RONALD KOWALKE (1961), Instructor in Design

Art Institute of Chicago and University of Chicago

B. A., Rockford College; M.F.A., Cranbrook Academy of Art.

DAVID L. SMITH (1962), Director

Hans Hofman School of Fine Art; Research assistant, Museum of Modern Art;

B.A., Bard College; M.F.A., Cranbrook Academy of Art.

JOYCE REOPEL ZABARSKY (1960), Instructor in Drawing

Diploma, School of the Worcester Art Museum; Yale Norfolk Art School; Ruskin School of Drawing and Fine Arts; Oxford University.

MELVIN J. ZABARSKY (1960), Instructor in Painting

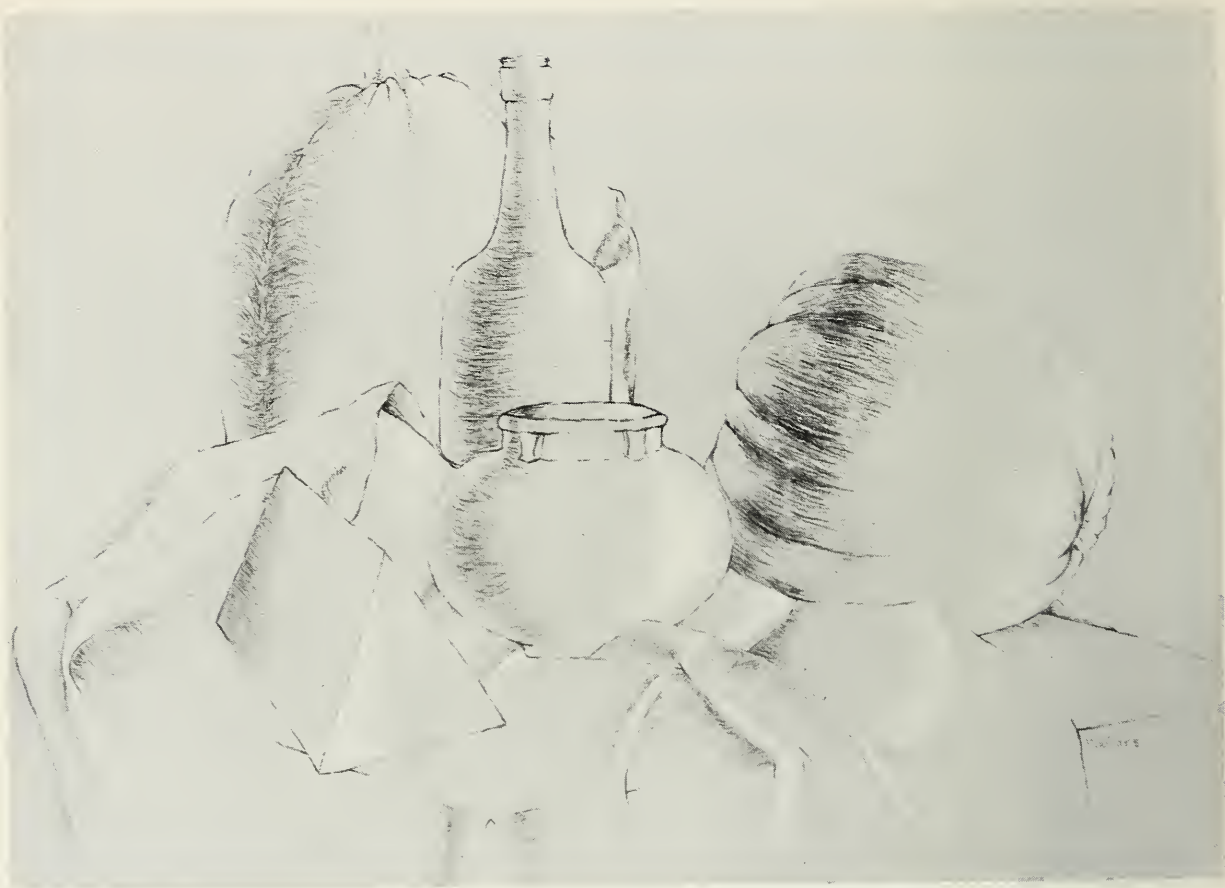
School of the Worcester Art Museum; Ruskin School of Drawing and Fine Arts, Oxford University; B.F.A., Boston University; M.F.A., University of Cincinnati.

GENERAL INFORMATION

Students are trained by a staff of instructors who perform successfully in the specialties they teach. Actual studio conditions and high standards of performance are maintained in order that the student may develop professional attitudes and abilities in a professional atmosphere, thus providing the soundest and most direct preparation for employment in the field of art.



The school offers a diploma upon satisfactory completion of four years of study. A foundation program is strictly adhered to in the first two years. Upon successful completion of the foundation program, specialization in areas of Painting, Commercial Design and Fashion Design are begun in the Junior year. The workshop in the major areas encourages personal vision, approach and mode of expression. Guidance and consultation are provided for the individual student according to his needs and progress.



Drawing 1 — Form Drawing

Drawing I — Line Drawing



DRAWING

Drawing I and II, Life Drawing I, II, III.

Emphasis is placed upon seeing and observation, upon the understanding of natural forms and their personal translation through line, form, volume, and light and shade.

Includes: Anatomy, composition, perspective and techniques.

Life Drawing I — Line Drawing



Life Drawing I — Form Drawing



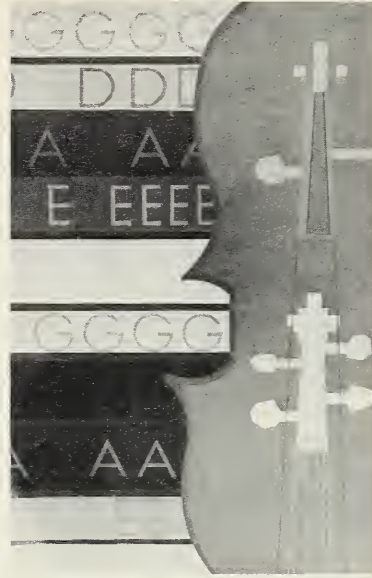
Drawing II — Form Drawing



Design II — Insect Form



Design II — Instrument Motif



Design I — Vegetable Form

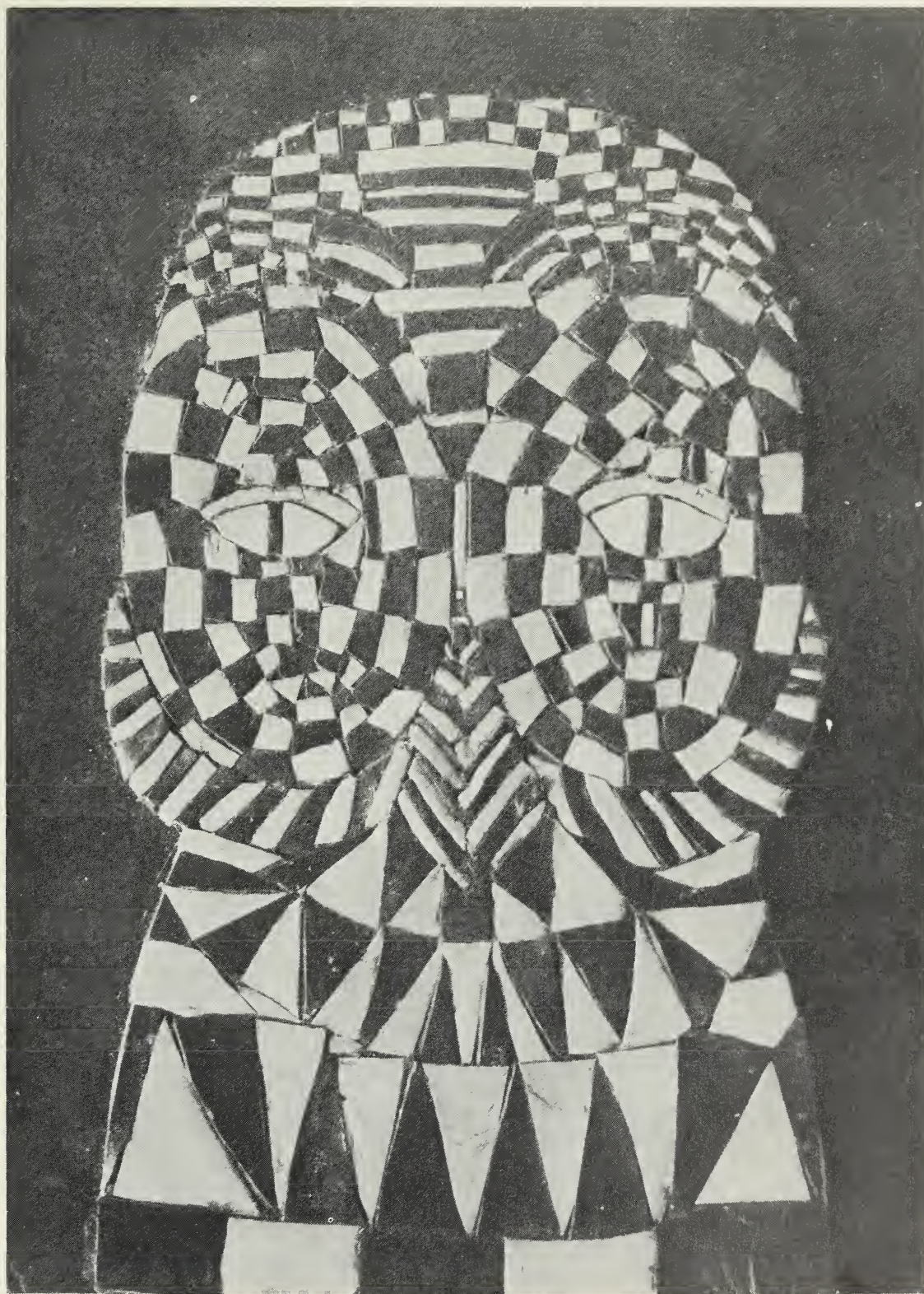


DESIGN

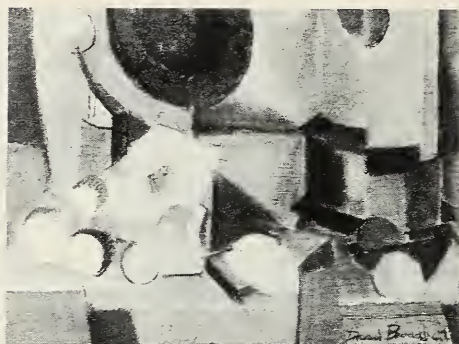
Design I, Design II.

The first year is primarily concerned with the study of the basic elements of design and the use of materials. The basic approach in Design I is the study and analysis of natural, mechanical and structural objects represented on a two dimensional plane. The concepts of spatial relationships, movement and overlapping planes are studied and related to specific projects. Historical research concerning music, dance forms and literature is used as a basis for analysis of specific design projects, while emphasis is placed on observation, interpretation and expression of form. The second year of Design retains this approach, but three dimensional materials are used. Includes: Lettering, perspective, color and sculpture.

Design I — Owl Head — collage



Composition and Criticism — oil painting



PAINTING

Introductory Painting, Painting Workshop I, Painting Workshop II, Painting Techniques, Composition and Criticism.

A groundwork in traditional methods of representation, modern discoveries in color, problems in composition and seminar-type criticisms combined with exploration of various painting techniques, enables the serious student to develop in a personal manner.

*Painting Workshop —
ink and wash*



*Painting Workshop —
oil painting — "Broken Doll"*



*Introductory Painting —
oil painting*

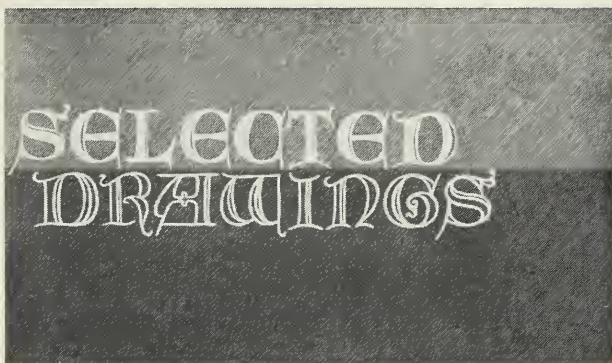


Painting Workshop — oil painting — “Soaring Bird”



Commercial Workshop II — Poster Design





SELECTED
DRAWINGS

1981-1982
 1983-1984
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 1987-1988
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Commercial Workshop I, Commercial Workshop II, Illustration Workshop I, Critique and Research.

Commercial Workshop II — Container Design



Graphics — woodcut



Graphics — woodcut



GRAPHICS

The printmaking workshop introduces and gives a traditional grounding in the basic techniques of relief printing (linoleum, wood-cutting, and wood-engraving) and intaglio printing (drypoint, etching, engraving and aquatint). The advanced student is encouraged to experiment and unify graphic techniques with his individual approach.

FASHION DESIGN

Fashion Design Workshop I, Fashion Design Workshop II, History of Costume, Textile and Fabrics, Fashion Analysis.

Fashion Design Workshop combines class instruction and practice in the use of tools and equipment to provide a knowledge of pattern drafting and creative draping from original designs based on research material both historic and contemporary. History of Costume is the research and study of costume through the centuries and study of current designs and designers. Textiles and Fabrics is concerned with a study of basic fiber construction and finishes with their adaptability and suitability to certain designs. Fashion Analysis covers a study of the fashion market, current fashion trends and problems of adapting high fashion to the lower and moderate price markets.

Includes: Fashion layouts, techniques, media and study of technical problems.



ART HISTORY

Art History I and II

The development of art from the earliest time to the present including aspects of history and philosophy. Painting will be emphasized but consideration will be given to sculpture and architecture.



ART ORIENTATION

Art films, discussion groups, field trips, literature, music and guest lecturers are used to acquaint the student with essentially related forms of expression and visual experience.

FOUNDATION PROGRAM

FIRST YEAR

Subject	Clock Hours	Credit Hours	
Drawing I	12	5	5
Design I	12	5	5
Art Orientation	2	2	2
Art History I	2	2	2
Sketching	2	1	1
	<u>30</u>	<u>15</u>	<u>15</u>

SECOND YEAR

Subject	Clock Hours	Credit Hours	
Drawing II	9	4	4
Design II	6	3	3
Art History II	3	3	3
Oil Painting I	6	3	3
Life Drawing I	6	2	2
	<u>30</u>	<u>15</u>	<u>15</u>

MAJOR PROGRAM

THIRD YEAR

COMMERCIAL DESIGN			
Illustration Workshop I	9	4	4
Life Drawing II	6	2	2
Commercial Workshop I	12	6	6
Critique and Research	3	3	3
	<u>30</u>	<u>15</u>	<u>15</u>

FOURTH YEAR

COMMERCIAL DESIGN			
Commercial Workshop II	24	12	12
Electives	6	3	3
Critique			
	<u>30</u>	<u>15</u>	<u>15</u>
Portfolio			4

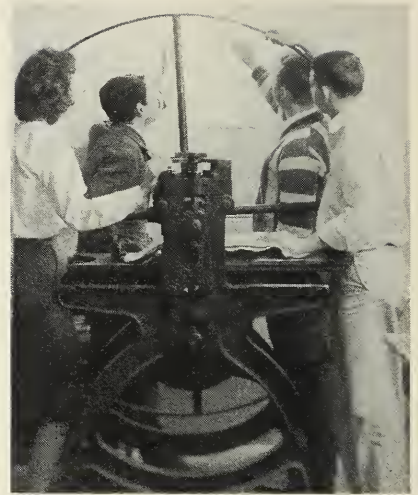
PAINTING			
Graphics	6	3	3
Composition	3	2	2
Life Drawing II	6	2	2
Painting Workshop I	12	6	6
Painting Techniques	3	2	2
	<u>30</u>	<u>15</u>	<u>15</u>

PAINTING			
Painting Workshop II	24	12	12
Electives	6	3	3
Critique			
	<u>30</u>	<u>15</u>	<u>15</u>
Portfolio			4

FASHION DESIGN			
History of Costume	3	2	2
Fashion Analysis	3	2	2
Life Drawing II	6	2	2
Textile and Fabrics	3	2	2
Fashion Design Workshop I	15	7	7
	<u>30</u>	<u>15</u>	<u>15</u>

FASHION DESIGN			
Fashion Design Workshop II	24	12	12
Electives	6	3	3
Critique			
	<u>30</u>	<u>15</u>	<u>15</u>
Portfolio			4

Credits required for graduation — 124



TUITION

Regular student	\$300.00 per year
Special student	(by arrangement)

FEES

Student Activities Fee (regular student)	\$4.00
Laboratory Fee (regular student)	\$10.00
Locker Fee	\$2.35

All fees must be paid at the time of registration, unless special arrangements are made with the Registrar. Application fee (Freshman only — not refundable) \$5.00
REFUND OF FEES . . . In case of withdrawal within one week of the opening of school, refund of tuition will be made in full — except application fee. After one week, refund will be made on the following schedule. Before end of second week 80%, before end of fourth week 60%, before end of sixth week 40%. After the sixth week, no refund of tuition will be made. Refunds will be computed from the date withdrawal is reported by letter to the Registrar's office.



ENTRANCE REQUIREMENTS

Admission requirements have been designed to select students who give promise of successfully achieving a professional goal in the field of art.

An applicant must be a high school graduate or have acceptable equivalent preparation. However, a candidate who evidences special interest and unusual ability or promise may be considered for admission at the discretion of the admissions committee. Each applicant is considered on the basis of his aptitude and recommendations of teachers as well as character and personal qualifications.

All applicants must complete the school's application form and submit it together with \$5.00 application fee to the Registrar, Swain School of Design, 19 Hawthorn Street, New Bedford, Massachusetts. The applicant should request the principal of his secondary school to forward a transcript of grades at the time of application. He should file, also, three letters of recommendation and a certificate of health signed by the family physician. It is recommended that all applicants visit the school and arrange for a personal interview by the director during the course of application.

Each applicant must submit a portfolio of representative original work, suitably matted, consisting of at least nine samples in various media. It is required that at least two of the samples deal with figures. The work must be presented for review by the admissions committee in a portfolio 20" x 26". Each piece of work and the portfolio itself must be identified with name and address of applicant.

1962 - 1963 CALENDAR

September	17	Monday	First Semester begins
October	12	Friday	Holiday
November	9	Friday	Mid-semester
	12	Monday	Holiday
	21	Wednesday (noon)	Thanksgiving Recess begins
	26	Monday	Resume classes
December	19	Wednesday (noon)	Christmas vacation begins
January	7	Monday	Resume classes
	23	Wednesday (3:30 p.m.)	First Semester ends
	28	Monday	Second Semester begins
February	22	Friday	Holiday
March	15	Friday	Mid-semester
	18	Monday	Spring vacation begins
	25	Monday	Resume classes
April	12	Friday	Holiday
	19	Friday	Holiday
May	22,	Wednesday (3:30 p.m.)	Second Semester ends
	26	Sunday	Commencement Exercises

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NEW BEDFORD, MASSACHUSETTS